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### MANUEL GARCIA.

SPAIN gave birth to many illustrious men of the name of Garcia. There was, for example, the early sixteenth-century warrior Don Diego Garcia, who at the age of eighteen could with his fist stop a mill-wheel in swiftest motion, and the painter Francisco Garcia, whose St. Luke picture is in the cathedral of Murcia; also Bernardo Garcia, who painted pictures for churches at Madrid. But the name is specially well known by the distinguished family of musicians commencing with Manuel del Popolo-Vicente Garcia, the famous musician, born at Sevilla in 1775. He was both singer and composer, and his monodrame *el Poeta calculista*, played at Paris in 1809, contains the famous melody "Yo que soy contrabandista," which became popular throughout Spain, and which later on was sung by his daughter, Madame Malibran, in Rossini's "Barber." In 1824 he sang at the King's Theatre, London, and in the following year went to America. As details are meagre concerning the New York opera campaign in which the father, his son Manuel, and daughter Malibran took part, nearly eighty years ago, the following brief reference may be of interest. Da Ponte, the librettist of Mozart's "Don Juan," who was at the time in New York, in his *Mémoires*, says:—

"A memorable event suddenly created a great sensation at New York; this was the arrival of the celebrated singer Garcia, and his incomparable daughter, la Malibran." And then he mentions the performances of Rossini's "Barber" and Mozart's "Don Juan"; in the latter opera la Malibran, he says, was "altogether admirable." Also Castil-Blaze, in his "Molière musicien," relates that "at the first New York performance of 'Don Juan' the close of the first finale went all to pieces: in vain Garcia, who impersonated the Don, tried to keep singers and orchestra in time and tune. At last he advanced, sword in hand, and ordered all to stop, calling out that it was a shame so to murder a masterwork. A fresh start was made, and the finale was then brought to a successful close."

The father was a musician of considerable note

in his day, but his fame has been thrown into the shade by that of his three children—Madame Malibran, who died in 1836 at the early age of twenty-eight; Madame Viardot-Garcia, the distinguished vocalist who long ago retired from the stage, and who, despite her years, still takes interest in the art in which she excelled; and Manuel Garcia, the teacher of Jenny Lind and discoverer of the laryngoscope, who on the seventeenth of last month entered upon his hundredth year. He was born one year later than Berlioz, four years before Mendelssohn, and eight before Wagner; and when Beethoven died in 1827 he was twenty-two years of age. It was in 1841 that Jenny Lind consulted Garcia, then renowned as a teacher. After hearing her sing he pronounced his hopeless verdict:—"Mademoiselle, vous n'avez plus de voix." However, after six weeks' rest, she visited him again, and then commenced lessons, which led to such brilliant results. Among his recollections of the past is the visit to Mexico with his father and sister immediately after the opera performances mentioned above. It was there that they were robbed by brigands of £6,000, the result of the New York season. This happened about seventy-six years ago.

In 1840 Garcia sent to the French Académie a "Mémoire sur la voix humaine," and in 1847 he was appointed professor of singing at the Conservatoire. In 1850 he came to London, where he was elected professor at the Royal Academy of Music, and only retired in 1895.

On his birthday this grand old musician must have received congratulations from all quarters of the globe, and to these we now add our best wishes, and hope that the good health which he at present enjoys may continue.

A remarkable case of longevity has been recorded of a servant of Don Fernandez Garcia, probably some relation of the Garcia family now in question. This servant, who during his long service in the house of Garcia had served under five masters, died in 1810 at the age of 106. Let us hope that this record of a faithful servant will be beaten by the eminent master of the art of singing.

## THE ELGAR FESTIVAL.

THE "Elgar Festival"—to dignify by this somewhat grandiose appellation the three concerts of Dr. Elgar's music which were given in Covent Garden Theatre on March 14th, 15th, and 16th—from whatever point of view it was regarded, was an occasion of much significance. It was valuable as a proof of Dr. Elgar's popularity—a popularity acquired by sheer force of talent, unaided by any adventitious circumstances—it was perhaps more valuable still as an indication that Englishmen have at last realized that English music may be listened to without any loss of self-respect. Hitherto the English amateur who has wished to pose as an authority upon music has considered it his duty to praise nothing but the productions of foreign musicians. Dr. Elgar, aided by the ungrudging applause of German critics, has taught his countrymen that the music of an English composer is as well worthy of attention as that of any other man, and whatever his subsequent career may bring forth, this must be counted to him for righteousness. Fashion has much to answer for in matters of this kind. So long as it was fashionable to sneer at English music, it was useless for critics to complain of the neglect that our native composers had to endure. Dr. Elgar has been strong enough to turn the stream of fashion into a new channel; let us hope that his success in this respect will herald a new era of prosperity for English music. The "Elgar Festival" comprised performances of "The Dream of Gerontius," "The Apostles," and a miscellaneous selection, chiefly of orchestral music. Dr. Richter was at the head of affairs, supported by his Manchester orchestra, and the Manchester chorus took part in the two oratorios. Covent Garden is very far from being an ideal place for oratorio. The chorus has necessarily to be thrust to the back of the stage, and the result is that the main volume of sound goes straight up into the roof, and never reaches the auditorium at all. At the side of the stalls the softer choral passages were entirely inaudible, and a good deal of the orchestral work was lost into the bargain. Nevertheless, both oratorios were so well performed that, in spite of the disadvantages of the *locale*, they appeared to make a deep impression upon the audience; but there is no doubt that anywhere else the performances would have been twice as effective. Of the two, "Gerontius" is unquestionably the more popular, and, at the same time, the better work of art. It is more homogeneous in style than "The Apostles," and the composer's touch appears to be firmer in handling his material. Of its musical ability there can be no question; it is an extraordinarily vivid and sincere piece of work, marvellously truthful in interpreting the spirit of Cardinal Newman's poem. With regard to the poem itself, however, and its suitability for musical setting, there is room for considerable divergence of opinion. By reason of its subject, or rather the treatment of that subject—which, it need scarcely be said, represents the Roman Catholic view of death and the hereafter in its most orthodox form—the work must necessarily make but a limited appeal to those whose faith, like that of Tennyson, "has centre everywhere, nor cares to fix itself to form." But, regarded as a work of art, "The Dream of Gerontius" is entitled to all the eulogies that have been showered upon it. Despite the adverse conditions that obtained at Covent Garden, the fervour and dignity of the music, its often beautiful melody and the composer's exceedingly fertile and judicious use of every modern orchestral device, combined to produce an effect of overpowering grandeur. Repeated hearings do but serve to convince us that "Gerontius" deserves to rank as one of the few masterpieces of modern oratorio.

The same cannot be said of "The Apostles," which is sadly lacking in the homogeneity of the earlier work. The libretto is poor in construction; it lacks a central idea and the feeling of unity that this should inspire. It is a succession of scenes, many of them vivid and interesting in themselves, but with little mutual coherence or connection. The music unquestionably suffers from this. Fine as much of it is, it does not show the mastery of material which is to be found in

"Gerontius." There is a constant straining after effect, with no proportionate result—indeed, at times the mere piling up of one effect upon another seems to defeat its own object. The elaborate intricacy of the musical structure obscures the main outline of the composer's conception—one cannot see the wood for the trees. In certain scenes, too, Dr. Elgar's desire to heighten the dramatic value of the music has carried him dangerously near the confines of bad taste, as when Mary Magdalene, in the hour of her deep contrition, is haunted by recollections of the rioting and wantonness of her past life, or when Judas's reference to the thirty pieces of silver is illustrated by an accompaniment suggestive of the chinking of money—a device borrowed, by the way, from Verdi's "Falstaff," where it is appropriate enough, though it sounds oddly out of place in an oratorio. The performance of "The Apostles" was a constant struggle against unfavourable conditions. As in "Gerontius," the choral work did not create half the effect it should have done, and the appearance and general atmosphere of the theatre seemed strangely out of harmony with the solemnity of a work dealing with the subject of "The Apostles."

It should be mentioned that in "Gerontius" the solos were sung by Mme. Kirkby Lunn, Mr. John Coates, and Mr. Ffrangcon Davies, who were reinforced in "The Apostles" by Miss Agnes Nicholls, Mr. Kennerley Rumford, and Mr. Andrew Black. The third evening of the festival was devoted to a miscellaneous selection of vocal and orchestral music, which included a selection from "Caractacus," sung by Mme. Suzanne Adams, Mr. Lloyd Chandos, and Mr. Charles Clark, the orchestral variations, the "Cockaigne" and "Froissart" overtures, the cycle of "Sea-Pictures," superbly sung by Mme. Clara Butt, the popular military marches, and a new overture entitled "In the South," a reminiscence of Dr. Elgar's recent visit to Italy. The latter is as brilliant and inspiring a piece of writing as anything that Dr. Elgar has produced, and was received with much applause. The concert was highly successful, for whatever may be thought of Dr. Elgar's excursions into the realm of oratorio, no one can deny his extraordinary mastery of orchestral writing, or his command of vigorous melody. The net result of the festival is to place Dr. Elgar in a position such as has probably never been occupied by an English musician before. His popularity is beyond question, and his influence upon the future of English music must necessarily be very important. It is to be hoped that he will recognize this to the full, and will take a serious view of the responsibility which his brilliant talent has laid upon him.

The King was present on the first two nights of the festival, and the Queen on all three. At the close she sent for Dr. Elgar and Dr. Richter, expressing the great pleasure she had experienced.

## THE MUSICAL MOVEMENT IN FRANCE.

It is not so very long ago that Germany held an uncontested musical supremacy over all other nations. In point of fact, for many years she had no serious rival, and the sceptre of music wrested from the Italians by the immortal John Sebastian Bach seemed destined to be for ever handed down to one of Teutonic nationality. As time has gone on, however, the glorious lessons taught by the great German masters have penetrated to other lands, and if Germany still remains the mother of modern music, her children have found competitors outside her boundaries, and these are gradually asserting their strength. At the present moment Germany possesses one composer of universal fame, Richard Strauss. I am, of course, alluding to the younger men, those upon whom rests the future; otherwise I should not pass over Max Bruch or Goldmark. The second of these has always struck me as one of the most individual composers of the age, and I feel convinced that his music, so poetical and imaginative, will one day be more appreciated here than it now is. Doubtless there may be other young composers in Germany who deserve to be known, but at present their fame has not pene-

trated beyond their native land, and they cannot be considered as rivals to Strauss. Of course, one must not forget Humperdinck, whose beautiful fairy opera, "Hänsel und Gretel," has carried his name all over Europe. The musical movement of the past thirty years has been extraordinary, and nowhere more so than in England, while Russia has been gradually asserting her right to occupy a place in the front rank of musical nations. It is with France, however, that I am dealing to-day, and I should like to make a few remarks on the gradual musical development which has taken place in that country of late years. For a long time the operatic stage was the objective of every French composer—in fact, it is so to a certain extent even now. French musicians of the present day, however, also aspire to shine in the concert-room, and to compete with Germany in the realms of symphonic music, thus following the glorious example of their great compatriot, Berlioz, whose voice was so long that of one crying in the desert. "As they will not have us in the theatre, let us go to the concert-room." So spoke Saint-Saëns to Bizet, and this is what has been done by many of the younger French composers. At the same time, music in its connection with the drama remains the goal of their ambitions. Paris is fortunate in possessing two subventioned opera houses, and at these, more especially perhaps at the Opéra Comique, the most talented French composers find a ready welcome for their works, however unconventional the mould in which these are cast. Brussels has of late years proved a sort of a *succurrale* to Paris in this respect, and several important operas by French composers have first seen the light there—notably Reyers' "Sigurd" and "Salammbô," Massenet's "Hérodiade," Chabrier's "Gwendoline," Chausson's "Le Roi Arthus," Vincent d'Indy's "Fervaal," and "L'Etranger." The names of Saint-Saëns and Massenet are so familiar to us, more especially that of the former, and the position of these masters in the world of music is so firmly established, that a passing allusion to them is all that is necessary. Saint-Saëns, with a prodigious versatility that borders on the marvellous, has made his mark in every style of composition, and has won the respect and admiration of the entire musical world. As an all-round musician, he stands absolutely alone, and has no counterpart in any land. Whether he is treating a symphony or a symphonic poem, an opera or a cantata, he contrives to be interesting, is often inspired, and invariably impeccable in his workmanship. Massenet is also a wonderfully prolific composer, and for the last quarter of a century his operas have followed one another in rapid succession, some of them, such as "Manon," "Le Cid," "Werther," "Thaïs," obtaining a lasting popularity. For many years Massenet taught composition at the Conservatoire, and several of the younger composers studied under his direction. The result of this was that for some time his influence asserted itself powerfully over French music. Like all individual composers, Massenet possesses certain mannerisms, and these were readily caught up by his pupils. It became as much the fashion to copy Massenet as it had been to copy Gounod a few years previously. Two counter influences, however, were asserting themselves, those of Wagner and of César Franck. The latter, for a long time unrecognized, turned the thoughts of his pupils, several of whom have since distinguished themselves, into another and more serious channel. The example set by this noble artist has borne fruit. Among those who studied under him, the most conspicuous is Vincent d'Indy, a composer of rare ability, who has ever held up the banner of true art, and has written symphonic works of a striking character. Only recently this remarkable musician has penetrated into the stronghold of the Opéra with his musical drama, "L'Etranger," which is constructed on the most modern lines.

The tardy appearance of the great Wagnerian music-dramas in Paris, and the enthusiasm aroused by these master works, naturally reacted somewhat upon French music. For having been so long delayed, the final triumph was all the more complete, and the master's influence, which had been gradually asserting itself over French music,

now became more marked than ever. That the great principles underlying Wagner's conception of the opera should have been adopted is but natural. The difficulty, however, was to do this without imitating the master in essentials of style. To profit by his teachings without falling into imitations of his music required a composer endowed with a strong individuality of his own. This composer has revealed himself in the person of Alfred Bruneau, who, with Emile Zola as his collaborator, has created the musical drama of contemporary life, and while adopting the German master's ideas as regards the employment of representative themes, has done so in a thoroughly individual manner. "Le Rêve," "L'Attaque du Moulin," "Messidor," and "L'Ouragan" have been the fruits of a collaboration unhappily cut short by the death of the famous novelist. Yet another work due to their joint labours, "L'Enfant Roi," is to be brought out at the Opéra Comique next season. It would be impossible in the short space at my disposal to enter at length into the merits of these admirable works, which mark a fresh departure in opera. Over twelve years have elapsed since "Le Rêve" was first produced, and the bold originality of the music created a great stir and evoked many a discussion at the time. Bruneau having shown the way and opened out fresh paths to the operatic composer, it was but natural that he should be followed. Charpentier's "Louise," a work which has obtained a great success, has a certain affinity with the operas of Bruneau, inasmuch as it is founded on a story of to-day; while the music is continuous, and eloquently comments upon the incidents of the drama.

Since then, another composer, Claude Debussy, has won the suffrages of the Parisian public with "Pelléas et Mélisande," a musical setting of Maeterlinck. This composer follows a different road from that adopted by Bruneau and Charpentier. He does not seek his heroes and heroines in everyday life, but prefers to evoke the shadowy figures of the type that were familiar, perhaps too much so, in the days of pre-Raphaelism. His music is exquisitely refined, and he wanders at will through all the keys at the risk of losing his way. One of his most fascinating works, which has not to my knowledge yet been given in London, is a sort of orchestral tone-poem, entitled "L'après-midi d'un Faune." It has a peculiar charm of its own, and the instrumental effects are delightful. If Bruneau and Charpentier attempt to humanize the musical drama and find a source of inspiration in the tragedies of life; if Debussy, on the other hand, weaves musical textures of a diaphanous kind, others pursue a less precise course, and display their talents on subjects of varied nature, preferring not to bind themselves to any special course of action. What impresses one forcibly, however, is that most of the younger French composers are anxious to leave the beaten tracks, and are doing their best to strike new ground. The soil is ready for tilling, the workmen are well-equipped, and there is every prospect that the coming harvest will yield a good crop. Music, alike to literature, depends upon certain conditions for its fruition. It is not too much to say that these conditions are becoming more favourable every year. We have seen to what an extent matters have improved in England, and how an English master has recently been honoured at Covent Garden. In France the same spirit of progress is asserting itself. New ideas are in the air, and it is becoming more and more necessary for a composer to affirm his independence and disclose fresh points of view to a public satiated with gazing at pale copies of past masterworks. No one seems to be better fitted for this task than Alfred Bruneau, whose originality as a composer is equalled by his insight as a critic, and who is as great a master of music as he is of prose. I cannot do better than finish by quoting the words with which he ends an eloquent article on the modern tendency of musical taste: "Little by little the public will lose what it can lose of its bad habits,—if it became perfect, we should have to give up fighting, which would be a pity, for contradiction is the best stimulant; it will allow itself to be lulled, consoled, raised, carried away by the chorus, now murmuring and caressing, now terrible and formidable, of



universal poetry; and the artist of sincerity, of progress, of daring, of strength, and of genius will be, once again, the conqueror of the world."

ARTHUR HERVEY.

### THE LIBRARY OF FORTUNATO SANTINI.

EVERYBODY who has made use of Fétis's "Biographie Universelle des Musiciens" will have come across the name of Abbé Fortunato Santini and his celebrated collection of old Italian music at Rome. Hardly an Italian composer is mentioned without a list of his works in Santini's possession. Indeed, sixty years ago it was certainly the most famous private musical library in Europe, and its owner was in perpetual correspondence with the leading musicians and musical historians of his day. But if we turn to Grove's Dictionary we shall no longer find allusions to the collection as an existing treasure-house of music; even under Santini's own name there is little information, and only in the appendix do we find that the library is now at Münster in Westphalia, the property of the episcopal see. Fashion exerts its influence even on so unfashionable a pursuit as the history of music, and Italian music has long been consigned to oblivion to give place to that of other countries. Santini's wonderful collection is almost as forgotten as if it had never existed. It does exist, however, practically entire; and it is to be hoped that the day is not long distant when it will once more engage the attention of musical historians.

Two years ago, desiring more accurate and detailed information on a certain period of Italian music than could be obtained from Santini's manuscript catalogues in other libraries or from Wladimir Stasoff's well-known pamphlet,\* I wrote to the episcopal librarian at Münster to ask if I might be allowed to make investigations on the spot. I received an answer from the Director of the Cathedral Choir to the effect that it was not worth my while to come, as the collection was in utter disorder. I went, nevertheless, at the first available opportunity—in July, 1902—and demanded permission to see things for myself. The Director of the Cathedral Choir received me with great courtesy, and took me to a modern-romanesque building in yellow brick, which Baedeker describes as the Episcopal Museum of Christian Antiquities. The Christian Antiquities were neither very numerous nor very interesting, and the most conspicuous feature of the building was a disproportionately large staircase decorated with black and white marble in a style intended to be severely dignified, but better described as "plain." At the top of this staircase, on the second floor, my guide proceeded to open a large door covered with carving clumsy rather than massive, of the kind which is carved in small pieces and then roughly nailed on, and pointed to Santini's library. I saw a large room, about twenty feet by fifteen, which had apparently been left unfinished by the builders. It had no ceiling, though the state of the walls showed that one had been contemplated; indeed, the staircase and an adjacent empty corridor had already received that honour. There were holes in the roof, which afforded access to the pigeons and the rain, and to clouds of dust and dirt occasioned by building operations next door. The floor was of a sort of hardened mud which took an imprint of everything that stood on it for a few hours. A few school benches, a mangy hair trunk containing ecclesiastical drapery, a rickety wooden chair, a still more rickety ladder and two gigantic packing-cases constituted the furniture of the apartment. Round three sides of the walls went a series of bookshelves, made of planks roughly nailed together, to a height of about ten feet; and on these shelves which had collapsed here and there under the weight, heaped in stacks like so much waste paper, lay three centuries of Italian music.

My reverend guide was kind enough to say that I might make what researches I pleased provided that I left things as

tidy as I found them. Germany is the land of fairy tales, but on this occasion there was no kind aunt forthcoming who with a single wave of a fairy crutch would restore everything to perfect order. Failing a fairy godmother, I consulted the caretaker. She very kindly provided me with a dust-brush and other aids to domestic cleanliness, and after a fortnight's work the manuscripts were got into something like alphabetical order. The conditions cannot be described as favourable. Between the pigeons, the mice and the weather, the filth was indescribable. Not a thing could be moved without bringing down a shower of dust; two large windows, unprotected by blinds or shutters, and quite incapable of being opened, admitted the full afternoon rays of the summer sun; and altogether the situation was unpleasantly like that of "Der Bärenhäuter" in the Devil's kitchen in Herr Siegfried Wagner's opera. The confusion of the music itself was further aggravated by the fact that the place had been used as a classroom for the choristers, so that among the music were scattered dilapidated school-books, exercises in plain-song and all manner of rubbish. To judge from the condition of some of the books, I should say that youthful hands had probably found such works as Zarlino's "Istituzioni Armoniche" and Leo's "Madonna del Rosario" more useful as missiles of offence than as materials for the study of music, to name only two of the many that had to be pieced together from scattered fragments.

It seems that the entire library of Santini—not merely the musical treasures, but his miscellaneous books as well—was sold by him about 1856 to the Bishop of Münster. A certain Abbé Quante, a canon of Münster who was frequently at Rome, acted as intermediary. The library was intended for the use of some theological institution, and Santini appears to have parted with it in consideration of an annuity, paid quarterly, or possibly not paid, judging from a letter addressed to Quante, dated "Rome, 13 May, 1861." It is written by some amanuensis in not very grammatical Italian, signed "Fortunato Santini" in a very shaky hand—he was then eighty-three years old—and complains bitterly of the inconveniences that he has suffered owing to his annuity being in arrear. He begs Quante to save him trouble by charging "Signor Giuseppe Spittower"—i.e. Herr Spithöver, the German bookseller in the Piazza di Spagna—to pay him his money on the day on which it falls due. Whether Quante was seriously to blame I cannot say, but he certainly had a Teutonic eye for small sums; there is among Santini's papers a note in Italian, but written in a German's handwriting, signed "Q.," which alludes to some exchange of music, and points out that Santini's charge for copying is double that of other copyists.

Santini died not long after writing the letter mentioned above. The theological institution never took possession of the collection, for the *Kulturkampf* gave Münster less agreeable subject for contemplation. Indeed it is said that the Prussian Government attempted to seize the collection, but was unable to make good its claim. The *Kulturkampf* came to an end, but the Münster authorities do not seem to have made any serious attempt to get the collection into order.

To give a detailed account of the collection here is impracticable, besides demanding more profound musical learning than I can lay claim to. Stasoff's pamphlet gives a fair *résumé* of the whole. As an ecclesiastic, Santini had free access to many libraries closed to the heretic and the foreigner, and an infinite patience in copying and putting parts into score. He also was able to buy much music for very small sums at the dispersion of monastic and aristocratic libraries; many of his most interesting treasures bear the stamp of the Colonna family. Roughly speaking, it covers the whole of Italian music from the early sixteenth century to the end of the eighteenth, when a new era of music-printing set in and the copyist ceased to be the principal medium of publication. But besides its great historical value the collection has a peculiar interest from the reflection which it gives us of the collector's personality. The books on music are those that one would expect to find—Burney, Hawkins, Martini, Zarlino,

\* "L'Abbé Santini et sa collection musicale à Rome, par Wladimir Stasoff." Florence, 1894.

Choron's "Principes de Composition" and various Italian theoretical works. Literature is represented by Metastasio, Ariosto and many minor poets; there are some theological books, and a quantity of miscellaneous publications—sonnets on the taking of the veil by some noble Roman lady, or detailed accounts of the conversion to the Catholic church of one of our own countrywomen. With the English colony Santini always appears to have maintained cordial relations. The British Museum has profited by his friendship with the Rev. Edward Goddard, of Chichester, and at Münster there are several pieces of music composed by Santini for him. However deeply interested in the conversion of his friends, he was nevertheless liberal enough to write four hymn tunes and a Te Deum for Anglican use. They are, however, of little value, like most of Santini's own music. Probably the composer was as conscious of his defects as anyone else, to judge from the modesty which finds expression in the quaint verses and mottoes attached to his manuscripts. Thus he writes on the cover of a "Tantum Ergo":—

*Per difficili vie  
Chi di piacer pretende*

*Talor il fin che brama*

*Difficilmente attende*

*Originale 1813*

*Natura in ogni parte  
Semplice si figura*

*Chi il semplice non ama*

*Amar non può Natura*

*Quia sapientiam antiquorum exquisivi*

Sometimes his inscriptions refer to "a society of friends" of whom Stassoff also gives us an account. From 1838 onwards there met at his house during the winter a little chorus of amateurs to sing motets and extracts from oratorios, and it was for them that Santini made many translations into Italian or Latin of choruses of Bach and Handel, "*per farne conoscere il merito*." J. B. Cramer and Franz Liszt sometimes acted as accompanists, and we get a characteristic glimpse of the meetings in a little pile of dusty relics at Münster—scores and parts all copied by Santini; scrolls recording the visits of Cramer, Liszt and others in a "lapidary" style of Latin, English or Italian; and a series of little cards, with loops of tape to hang them up, bearing Latin mottoes neatly printed in borders of calligraphic flourishes:—

REGNA TERRÆ CANTATE DEO  
OMNIS TERRA ADORET ET CANET TIBI  
CANTATE DOMINO OMNIS TERRA  
NON IMPEDIAS MUSICAM

EVTERE CYNCTIS DAT PREMIA IVSTA LABORVM

with one in larger characters, being of more practical import:

CHI ENTRA E PREGATO DI CHIUDERE

(Please Shut the Door.)

A lithographed portrait of Santini shows us a head amiable if rather ugly—the face of a man lost in the contemplation of the music of the past. What a contrast to the handsome and elegant—if in advancing age somewhat portly—Abbé Pietro Metastasio! It is easy to imagine him hurrying along to call upon Mendelssohn with his scores of Palestrina tied up in a blue handkerchief, or, as another correspondent shows him, equally willing to copy music for his noble patrons or to say masses for the repose of their ancestors—in consideration of the customary modest fee.

What will happen to the famous collection remains to be seen. The ecclesiastical authorities at Münster are awaking but slowly to its importance; at present—that is, when I was there in June, 1903—they have got as far as saying that it shall not be allowed to go to Berlin. They have not yet got as far as mending the holes in the roof and walls, or the broken shelves, much less have they thought of arranging the music properly in a room where students can make use of it under reasonable conditions of comfort. If that were only done, there is indeed no reason for desiring that it should be transferred to Berlin. The Berlin library already possesses the collections of Landberg, Teschner and Von Winterfeld, which consist mostly of copies from that of Santini. Moreover, the historian who wishes to make a study of Italian music in the

seventeenth and eighteenth centuries must be prepared to cope with the vast mass of material. He must read all that he can possibly lay hands on, lest he pass over some important work hitherto unnoticed; he must take at least a superficial survey of the whole before proceeding to study individual masterpieces in detail. This cannot be put into practice in such a place as the Royal Library at Berlin, well organized though it be; there is scarcely a public library on the Continent in which it does not take longer to obtain the manuscripts than to read them. Students at Münster will always be few in number, and I hope that those few will be honest, so that the authorities may spare themselves trouble and expense by granting to others (under more favourable conditions) the permission that they kindly granted to me—to study there by myself, undisturbed (except by mice) and at my own hours. I take this opportunity of thanking them.

EDWARD J. DENT.

## LETTER FROM LEIPZIG.

ANYONE returning to this city after a fairly long absence would not only be astonished at its increase and at the way in which it has been embellished, but also at the extraordinary quantity of music performances offered to the Leipzigers. There are, first of all, forty-two grand orchestral concerts (with co-operation of distinguished soloists), those of the Gewandhaus occupying first rank. During the winter twenty-two are given. The excellent orchestra is under the direction of the well-known distinguished conductor, Nikisch. Next to these may be named the ten Philharmonic concerts under the direction of Capellmeister Hans Winderstein, which are held in the beautiful and acoustically satisfactory hall of the Central Theatre. Winderstein has trained his orchestra with great care and skill; he engages first-rate soloists, and his efforts to please the public prove successful. Finally, the music publisher and concert agent, Ernst Eulenburg, has arranged a series of ten concerts. The programmes contain much that is interesting and enjoyable, but the scheme suffers artistically from the fact that the *entrepreneur* is compelled to engage foreign bands, which are always of the second rank, and these have to make most hurried acquaintance with the ways of the conductors, who are constantly changing. In addition, the Albert Hall, in which the concerts take place, is an unfavourable locale, and therefore the results cannot be really satisfactory. Programmes of modern music are the rule at these concerts; of the classical masters Beethoven is really the only one to whom regard is paid. The Winderstein concerts are less one-sided, and although modern composers are largely represented, the great masters and their immediate successors always obtain a hearing. The programmes of the twenty-two Gewandhaus concerts naturally cover a wide field, but in the course of years their character has essentially changed. Formerly classical music was in the ascendant, now the reverse is the case. During the season 1902-3 Haydn and Mozart were each represented by only one symphony; whereas of Brahms, as usual, all four symphonies were performed. In addition, Berlioz was represented by his "Symphonie fantastique," and Liszt by his symphonic poem "Prometheus" and choruses from his "Prometheus Unbound." Of Wagner were heard the preludes to "Lohengrin" and "Die Meistersinger," the Funeral March from "Götterdämmerung," and the "Siegfried Idyll"; of Tchaikowsky the Suite in D minor and the "Symphonie Pathétique." Then Draeske was represented by his *sinfonia tragica*, Bruckner by his D minor, and Weingartner by his second symphony; Strauss by his serenade for wind instruments and the *Liebeszene* from his "Fenersnot," and Dvorák by his "Carneval" overture. In addition, there were tone-pictures from Humperdinck's "Dornröschen," a "Tragic Poem" by Walter Lampe, and two symphonic pieces by Stojowski. That is surely not the right proportion even if one take into consideration the fact that Weber, Schubert, Mendelssohn, and Schumann were each repre-

sented by two or three works, and Gluck, Cherubini, Robert Volkmann, and Carl Reinecke each by one work. But modern music is best suited to the highly gifted conductor. From his readings of classical works one feels that the simple greatness of the three greatest classical masters appeals to him less than the *raffinement* of the modern; even Beethoven must often submit to treatment from him of the most capricious kind. If, in addition to these forty-two concerts, the great performances of the Sing-Academie, of the Bach, Riedel, and many male choral societies, and the innumerable and almost daily vocal and pianoforte recitals be taken into consideration, one must inevitably come to the conclusion that there is far too much music. The genuine amateur, however, who finds enjoyment in chamber music is not well cared for. The Gewandhaus management only plans six chamber concerts, whereas in former years ten were given. The Bohemian Quartet slightly increases the number. Since the Joachim Quartet once played to half-empty benches it never appeared again in Leipzig. Only real lovers of music are capable of appreciating and loving this particular form of the art, and the moderate attendance at the few chamber concerts does not speak well for Leipzig.

Further, it may be remarked that many novelties are produced at the Opera, but with small success. Since "Hänsel und Gretel" not one novelty has maintained itself in the *répertoire*. Leo Blech's "Das war ich" and his "Alpenkönig und Menschenkind" were only given a few times, and it seems as if the same fate is in store for d'Albert's recently performed one-act (seventh) opera, "Tiefand."

### PROGRESS OF THE MUSICAL SEASON IN PARIS.

THE Colonne Concert of Sunday, February 21st, opened with a vigorous performance of Beethoven's "Coriolan" overture. A German singer, Madame Ida Eckman, sang, with a light and sweet soprano voice, but in too pathetic a style, Pamina's air from Mozart's "Magic Flute," an air from "Xerxes," by Handel, and some lieder of Schubert, Brahms, Liszt, and Sibelius, ending with a delicious Finnish Berceuse. A charming little poem for orchestra, "Nuit d'été," by M. Georges Marty, followed. The flute sings a lovely melody, accompanied by the violins *con sordini*, which passes successively to the violins, the horns, and the brass-wind, after which it is taken up by the whole orchestra, supported by harp chords. It is an unpretentious, light composition, beautifully scored, and it was warmly applauded. A repetition of the scandalous scene which happened some months ago at a Lamoureux concert, when the well-known pianist, Mrs. Bloomfield-Zeissler, played, troubled the pleasure of the audience for a quarter of an hour, when the pianist, M. Malats, began to play Saint-Saëns's beautiful Concerto in *c* minor. Some young people who had decided not to allow such compositions on the programme began to make a tremendous noise, and after the *andante*, admirably rendered by M. Malats, was over, hissing and screaming went on till the end of the concerto. This roused the indignation of the audience, and a tumultuous scene was the result. At last the contest ended with general applause, and a recall for the pianist, the revolutionary young people wishing to show that their opposition was not against the artist, but against the concerto.

M. Malats is undoubtedly a first-rate pianist, his talent having been acknowledged by Saint-Saëns, Planté, Paderewski, Rosenthal, Raoul Pugno, Philipp, etc., who awarded him the *prix unique* at the Concours Diémer. The concert ended with a masterly rendering of the choral symphony. M. Colonne has already given it twice during the present season, and is going to give it once more. At the Concert Lamoureux of Sunday, February 21st, M. Chevillard presented a varied and interesting programme. It contained the "Freischütz" overture, the Pastoral Symphony, and the "Venusberg" music, all excellently performed. The delicious *adagio* from Mozart's quintet for clarinet and strings, and the interesting, although

extravagant, "Vic d'un Héros," by Richard Strauss, completed the programme.

On Sunday, February 28th, the Lamoureux Concert produced a very interesting new work by M. Vincent d'Indy, a symphony in *B* flat. It is impossible, after a first hearing only, to fairly appreciate the real value of so elaborate a work. Nobody could at once determine its best qualities, or detect definitely its deficiencies. However, I may say that, as is always the case with M. d'Indy's music, I was quite disconcerted at first by the singularity of the plans of the different movements. I heard some themes which lacked all spontaneity. It seemed to me that out of the movement of the different parts there results very often a confusion of sounds and a complication of themes. But of emotion there is not the slightest sign throughout the whole score. Indeed, according to the first impression of that important work, I can only repeat what I have already said in reference to d'Indy's last opera, "L'Etranger"—the composer is a great professor. The orchestra, under M. Chevillard, played this difficult symphony *con amore*. After the "Murmures de la Forêt" from "Siegfried," we heard a delicious melody for soprano and orchestra, written by M. de Saint-Quentin, upon the beautiful poem of Baudelaire, "Harmonie du Soir." Mlle. Gaétane Vioz sang it with charming simplicity. Lalo's exquisite "Rapsodie Norvégienne" brought the programme to a close in a spirited manner.

At the Nouvelle Société Philharmonique, that praiseworthy young musical society, we had, on March 1st, the great pleasure of hearing the "Quatuor Hayot" meritoriously called "Le Quatuor de Paris," and a Dutch singer, M. Johan Messchaert, baptised by the French "Un Maître du Lied." The Quatuor was admirable in every respect. Its perfect interpretation of the composer's ideal, its well-weighed sonority, its rhythmical precision, as well as its elegance in phrasing, entitle it to be included among the best of the day. Perfect justice was rendered to a remarkable quartet in *c* of Brahms.

M. Messchaert, endowed with a sympathetic baritone voice, sang delightfully some lieder of Brahms, Schubert, and Schumann, and was deservedly applauded. His masterly enunciation of the text was especially prominent in the "Frühlingnacht" and "Ich grolle nicht" of Schumann. Undoubtedly M. Messchaert is the very best lieder singer the New Philharmonic Society has ever introduced to the Parisian public, nowadays quite conversant with the poetical style of the best German songs.

At the Grand Opéra the revival of "Thaïs" has been a great failure with Mlle. Berthet as substitute for the charming Sybil Sanderson, who first created the part of the ideal heroine. But the clever manager goes on unconcerned about what people may think.

The next novelty at the Grand Opéra will be "Le Fils de l'Etoile," words by M. Catulle Mendès, music by M. Camille Erlanger, which may come out about the end of March. It will be the second new work produced at the Grand Opéra within a twelvemonth. At the Opéra Comique, according to M. Carré's system of looking continually for novelties, they have begun to study the "Jongleur de Notre Dame," the successful last work of Massenet, which made such a great sensation when produced at Monte Carlo last year. This original opera, with only *rôles* for men, has already been played in Germany with genuine success. M. Carré bestows the same activity in the continual recruiting of new singers for his large and varied *répertoire*. We congratulate him on his new acquisition of a young and beautiful Australian soprano, Miss Francis Alda, a pupil of Madame Marchesi. She made a brilliant *début* as Manon on Tuesday, February 23rd, and her splendid voice and method, as well as her histrionic talent, promise a great artistic future. The young novice looks the part of Manon extremely well, and was very warmly received and applauded throughout the opera. The whole Parisian press has been unanimous in appreciating the exceptional artistic gifts of the fair *débütante*. On the second night, March 1st, Miss Alda scored a greater success, being



better supported on this occasion by the charming tenor, Clément, who inspired her with more confidence than did the tenor Beyle on the first night.

By the way, we may rejoice at an event which has just happened for the benefit of musical art. M. Chaumié, the Minister of Public Instruction and Fine Arts, has renewed the engagement of M. Carré as director of the Opéra Comique for another term of seven years, beginning the first of September next. Following is the letter received by M. Carré on March 1st:—

"MONSIEUR LE DIRECTEUR.—I have the honour to inform you that by a decree bearing to-day's date I have prolonged the duration of your privilege for seven years more, to commence, according to your desire, from September 1st, 1904. In communicating to you this decision, I heartily congratulate you on the brilliant way in which you have acquitted yourself of your difficult task during the last six years. I have complete confidence that the Opéra Comique in your hands cannot but prosper and render new services to lyric art and to the artists.

"Accept, Monsieur le Directeur, the assurance, etc.

"The Minister of Public Instruction and Fine Arts,  
T. CHAUMIÉ."

At the request of the Minister and of M. Henry Marcel, Director of Fine Arts, M. Carré has generously consented to accept three new conditions of his engagement, to be inscribed in the "Cahier des Charges."

These new concessions made by M. Carré are as onerous for him as they are advantageous for lyric art and for the artists.

(1) Instead of eleven, henceforth M. Carré is obliged to play twelve new acts every year.

(2) According to the old contract M. Carré had no obligation whatever towards the pupils of the Conservatoire. He was only authorized, but not bound, to engage any pupil who had finished his or her studies—of course, with the Minister's assent. Henceforth, at the request of the Director of Fine Arts, the Minister can compel M. Carré to engage two pupils of the Conservatoire who have obtained the first prize for *opéra comique*, and whose artistic qualifications entitle them to that privilege.

(3) M. Carré has hitherto voluntarily given a performance at popular prices on one Monday in each month. In future he will be obliged to give such a performance every Monday, with four exceptions—the Monday before Shrove Tuesday and Easter Monday, and Christmas Day and New Year's Eve when these two latter days fall upon a Monday. M. Carré has generously accepted this onerous condition.

M. Gailhard, to elude the impatience of the Parisian public in general and of the subscribers particularly, has put in circulation the important news that he has the intention to give the "Armida" of Gluck during next season. It is over half a century since this masterpiece has been performed in Paris.\* The part of the heroine would be entrusted to Mlle. Bréval, if she remains at the Opéra until then. "Armida," composed and produced for the first time in 1777, was the principal incitement to the great and long quarrel between the Gluckistes and the Piccinistes. This opera also, although 127 years old, is still considered a model of art, like "Alceste" and "Orpheus" of the same master. "Don Giovanni," "Le Nozze di Figaro," and "Die Zauberflöte" of Mozart, although some years younger, are also estimated as masterpieces. Well, then, who can tell me how many modern operas will still be alive in a hundred years?

S. D. C. MARCHESI.

### OUR MUSIC PAGES.

In his Moorish Tone-pictures (Andalla and Zarifa), Op. 19, Nos. 1 and 2, the first of which has been selected for Our Music Pages this month, Mr. Coleridge-Taylor displays rhythmic variety and delightful harmonic colouring, features

which gave such romantic charm to his Scenes from "Hiawatha," and which, of course, are well in keeping with the poetic basis of the piece in question. Already in the melodious opening theme the mixture of duple and triple measure is of piquant effect, while in the minor one which follows one can almost hear the steps of light dancers and the sounds of tambourines with their jingles. From these two themes is evolved the attractive piece.

### Reviews of New Music and New Editions.

*Wagner and the Reform of the Opera.* By EDWARD DANNREUTHER. Second Edition, Revised. 1904. (Edition No. 9199; bound, net, 4s.) London: Augener & Co.

THIS interesting essay first appeared as a series of articles in the MONTHLY MUSICAL RECORD, and was afterwards published as a pamphlet. But it has long been out of print, and it is now re-issued with expansion of the more important sections. The first edition was published in 1873. "Die Rheingold" and "Die Walküre" had been performed at Munich in 1869 and 1870 respectively, but the last two sections of the "Ring" were unknown at that date. So far as England was concerned, there were probably very few musicians who had witnessed any of the Munich performances, while even those who studied the pianoforte scores of the three published sections could only form a very vague idea of the work. Our author, in describing the "musical form" of the "Ring," refers to the representative themes spreading themselves "not only over an entire scene or part of a scene, but over the whole extent of the drama." How strange those words must have appeared to readers in 1873! Yet how simple are they now that the "Ring," owing to numberless performances of excerpts at concerts of sections of the work and of the whole work itself, has become quite familiar. The first sentence in the essay states that "ever since" the production of "Tannhäuser" at Dresden, in 1845, Wagner, "has been the best-abused man in Europe." The "ever since" no longer applies; it serves, however, to remind musicians of the difference between past (and not so very remote a one) and present. In a notice of Mr. Dannreuther's pamphlet in the RECORD of April 1873, the writer, Professor (then Mr.) Prout, gives an outline of the contents, and justly praises the style of the writing, and remarks: "We believe that Wagner's music has a great future before it, and that the time will come, though we can hardly venture to hope that it is yet near, when even in this country we may have the opportunity of testing for ourselves, by the performance of some of his later works, the value of his theories concerning dramatic music." Neither Professor Prout nor Mr. Dannreuther, however strong their faith in Wagner, would at that time have thought it possible that in less than a quarter of a century the master's popularity would be world-wide; that concert-halls and opera houses would be crowded whenever excerpts from his works and the works themselves were performed. The list of Wagner's musical and literary works at the end of the book has, of course, been completed. The concluding paragraph of Chapter IV. may be quoted as a specimen of Mr. Dannreuther's clear style, while if it be compared with the original corresponding paragraph it will be seen how subsequent acquaintance with "Parsifal" enables him to sum up in a few terse words the master's art aims, *ab ovo usque ad mala*: "Wagner's ideal drama is a thing apart from any tendency towards programme music, the contradictions of which, from its high standpoint, it disposes of with ease. From 'Rienzi' to 'Lohengrin,' Wagner's efforts were solely directed towards a reformation of the opera. After the inception of 'Lohengrin'—that is to say, with the 'Ring,' 'Tristan,' 'Die Meistersinger,' and finally 'Parsifal'—he went through a complete inner trans-

\* Exact date, December 7, 1825.

formation. The opera disappears from his ken, and he produces the *music-drama*. It is new from end to end, and carries its own criterion of excellence in the high emotions a correct performance of it cannot fail to arouse."

Selection of Joh. Seb. Bach's Organ Works, transcribed for the Pianoforte by MAX REGER:—*Preludes and Fugues in E flat and in D, Toccata and Fugue in D minor, and Prelude and Fugue in E minor* for Pianoforte Solo. (Edition Nos. 6017, 6018, 6019, 6020; price, net, 1s. each); *Prelude and Fugue in E flat and Passacaglia in C minor* for Pianoforte Duet. (Edition Nos. 6901 and 6902; price, net, 2s. each.) London: Augener & Co.

THE Well-tempered Clavier is one of the best known works of Bach, preludes and fugues which are given to pianoforte-players on account of the excellent technical practice in them, and to students as studies in the art of counterpoint and fugue; and as in the case of the Greek and Latin works given to schoolboys to translate, probably little if any heed is given to the beauty and grandeur of the writing. But except among organists, the organ fugues, toccatas, etc., are certainly far less familiar; and yet in them the skill and grandeur of the composer is no less evident, while considering the enlarged means at his command—a clavi-chord or harpsichord as compared to an organ with manuals, pedal-board, and its several numerous stops, is as a pianoforte to an orchestra—the effect of the music is far more imposing. Last was, we believe, the first to attempt to transcribe Bach's organ works for the pianoforte, and d'Albert, Busoni, and others have followed his example. It is, of course, evident that the organ colouring—which counts for much—cannot be represented on the pianoforte; but clever transcriptions, when played by first-rate pianists, do reveal some of the qualities which make that music great. We have before us the grand Prelude and Fugue in E flat, the latter known as the St. Anne fugue, the Prelude and Fugue in D, the theme of the latter being so characteristic that its entry in any part cannot fail to be at once noticed, the strong, superb Toccata and Fugue in F, and the dignified and expressive Prelude and Fugue in E minor. The transcriptions by Max Reger show extraordinary skill, but he writes only for pianists who are prepared to face technical difficulties of every kind. He has done everything in his power to make the music sound as majestic as possible. The duet arrangements by him of the above-mentioned Prelude and Fugue in E flat, and of the magnificent "Passacaglia" in C minor, are excellent.

*Moorish Dance*, for the Pianoforte, by S. COLERIDGE-TAYLOR, Op. 53. (Edition No. 6107; price, net, 1s. 6d.) London: Augener & Co.

In this piece we recognize the composer of "Hiawatha"—piquant rhythms and romantic colouring. Already in the principal theme a certain restlessness and sudden modulations transplant us to the East; we can picture to ourselves Moors dancing wildly to sounds in which instruments of percussion play a prominent part. After a time there comes a change; a song theme is heard, one of plaintive charm, and underneath which the syncopated bass chords have a curious weird effect. The whirling dance returns, leading up to a bold, energetic theme which, however, soon calms down, a last reminiscence of it over a double pedal bass being peculiarly impressive. The remainder of the piece is concerned with matter already familiar. The coda passing from *ff* to *pp* is striking.

*Tristan und Isolde*, by RICHARD WAGNER. Fantasia for the Pianoforte, by STEFÁN ESIPOFF. (Edition No. 8478; price, net, 1s.) London: Augener & Co.

To persons who are able to study the scores of Wagner, and who enjoy opportunities of listening to his works, fantasias of

this kind may appear foolishness. But for every single person thus privileged, there are hundreds who only by such means can become acquainted with the works. Then, again, if the opera-house is not within their means, they may perchance hear excerpts at concerts from Wagner's music-dramas, and through playing over such pieces as the one under notice at home, they will follow the music with greater understanding and appreciation. Transcriptions of works for the piano, and fantasias have been in vogue ever since the useful household instrument was invented, and by such means knowledge of the orchestral works of the great masters was spread. Of course, there are good and bad fantasias. Those in which operatic melodies merely serve as pegs on which to hang tawdry, vulgar variations for mere technical display are to be condemned. In the one under notice the intention is to give a *résumé*, necessarily very brief, of the whole work; the themes are not selected at haphazard merely with a view to contrast, but the thread of the story is strictly followed. And the arrangement of such complex orchestral music is done extremely well; and cleverly, seeing that the writing is comparatively easy.

*Zwei Klavierstücke*, Op. 22; *Vier Klavierstücke*, Op. 23; and *Scandinavische Weisen*, Op. 28, von SIGFRID KARG-ELERT. Leipzig: Friedrich Hofmeister.

IN the first two sets of pieces, we at once perceive that the composer is an excellent pianist; not only is there nothing clumsy, but much that is really attractive from a purely technical point of view, while fingering of quite a superior order is provided. The pieces in Op. 22 and 23 are not extremely difficult, still they require careful practice. Op. 22, No. 1, is a *Moto Perpetuum*, showy but refined; No. 2 an *Arabesque*, based on an expressive theme. The four pieces of Op. 23 are entitled, *Eroik*, *Valse mignonne*, *A la burla*, *Ausklang*. They are all light and elegant, varied in rhythm, and full of piquant harmonies. The seven *Scandinavische Weisen* are much easier, and they are all delightful little tone-pictures; the influence of Grieg is felt, yet not unduly. *Heldenlied* is based on a broad theme; the consecutive fifths at the close sound strange, but they are not of the forbidden kind. *Halling* and *Bauernweise* are brisk and quaint, and the remaining four all have character and charm.

*Russia*. Characteristic Piece from M. MOSZKOWSKI's suite, *From Foreign Parts* (Aus aller Herren Länder), Op. 23, arranged for Piano solo by E. PAUER. London: Augener & Co.

AMONG modern composers Moszkowski is justly one of the most popular, and the suite from which this piece is drawn is one of his most engaging works. *Russia* has the characteristics of Russian folk music; a certain plaintiveness and strongly marked rhythm. The transcription is excellent and fairly easy; only an able pianist could have made it so effective; one almost seems to realize the orchestral colouring.

*Inventions*. 5 Melodious Short Pieces in Study Form for Small Hands, by STEFÁN ESIPOFF. London: Augener & Co.

THE term "for small hands" might lead some to suppose that they are very easy pieces; they are certainly not difficult, but they are not for beginners. Each number has a super-scription. No. 1 is entitled *Distant Chimes*, and even without such clue one could pretty well guess the composer's intention. The music is interesting; it is clever, and the realistic side of it is by no means its chief claim to praise. No. 2, *Hare and Hounds*, of course, suggests quick movement, and, sure enough, it is marked *vivo*; there is good practice for the fingers, but the music is also interesting. Delicate and fanciful is No. 3, *Whims*; the passing chromatic changes, and a constantly repeated figure of somewhat irresolute character, suggest the mood in keeping with the heading. No. 4, *Gentle Zephyrs* is a tempting title. Shakespeare speaks



## 2 MOORISH TONE-PICTURES

for the Pianoforte

by

S. COLERIDGE-TAYLOR.

OP. 20.

Nº 1. ANDALLA.

Andante con moto. (♩ = 120.)

PIANO.

Andante con moto. (♩ = 120.)

mp

f

rit.

ff a tempo

rall.

dim.

p

a tempo

mp

Ped.

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The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several performance instructions and dynamic markings:

- System 1:** *cresc. molto*, *accel.*, *ff*, *pp*. The first staff has a *Qad.* marking below it.
- System 2:** *mf*, *cresc.*. The first staff has a *Qad.* marking below it.
- System 3:** *f cresc.*, *ff*. The first staff has a *Qad.* marking below it.
- System 4:** *rall.*, *dim.*, *pp*. The first staff has a *Qad.* marking below it.
- System 5:** *a tempo*, *p*, *poco rit.*, *cresc.*. The first staff has a *Qad.* marking below it.
- System 6:** *p*, *cresc.*. The first staff has a *Qad.* marking below it.

The score is written in a standard musical notation style, with a treble and bass staff for each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several performance instructions and dynamic markings.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings. The notation is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

The systems are as follows:

- System 1:** Features a series of chords and moving lines. Dynamics include *f* and *cresc.* (crescendo). There are also markings for *And.* (Andante).
- System 2:** Includes the instruction *accel.* (accelerando) and *con forza* (with force). Dynamics range from *ff* (fortissimo) to *f* (forte).
- System 3:** Marked *ff a tempo* (fortissimo at tempo). It features a series of chords and moving lines.
- System 4:** Includes the marking *mf* (mezzo-forte) and *f* (forte).
- System 5:** Includes the marking *dim.* (diminuendo).
- System 6:** Includes the markings *p* (piano), *pp* (pianissimo), and *sempre pp* (always pianissimo).



The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- rall.* (rallentando) at the beginning of the first system.
- a tempo* at the beginning of the second system.
- p* (piano) at the beginning of the second system.
- mf* (mezzo-forte) at the beginning of the third system.
- ff* (fortissimo) at the beginning of the fourth system.
- dim.* (diminuendo) at the beginning of the sixth system.
- pp* (pianissimo) at the beginning of the sixth system.
- mp* (mezzo-piano) at the beginning of the sixth system.

The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulation marks such as slurs and accents.

of "gentle zephyrs, blowing below the violet, Not wagging his sweet head," and here they are delicately depicted in the quietly-moving semiquavers. *Pantomime*, No. 3, is full of life and humour. The *utile dulci* combination is effectively secured in these little pieces.

Compositions of THEODORE H. H. VERHEY, for Pianoforte Solo—*La Gaviota*, *Marche Funèbre*, *Nocturne*, *Pastorale*, and *Türkisch*, Op. 46, Nos. 1—5. London: Augener & Co.

THE first piece opens with a light, tripping theme in the key of A minor, and the *piu tranquillo* middle section in the tonic major with its expressive melody—one, indeed, which, if a performer thought of it as given out by a 'cello, he would play with good singing tone—is in delightful contrast. When a composer begins to write a Funeral March he must call to mind some which have achieved immortal fame, notably the Dead March in "Saul" and the Chopin March, and in some instances be tempted to try and imitate them. In Mr. Verhey's March there are no reminiscences. The March proper is solemn and stately, and the trio in major is of calm, consoling character. The *Nocturne* has the charm of simplicity. The melody is flowing and plaintive, and the harmonization refined. It is an engaging piece, and one, moreover, quite easy to play, so far as the notes are concerned. *Pastorale* is a pleasant, melodious piece, in which, as in Beethoven's Pastoral Symphony, pedal points form special features; the quiet coda has a touch of originality about it. *Türkisch*, the last of the set, is bright and spirited, and answers well to the "character-stück" on the title-page.

52 *Choral Vorspiele* für Orgel, 3 Hefte, Op. 67; *Zehn Stücke* für die Orgel, Op. 69; and *Sonate* (c dur) für Violine u. Pianoforte, Op. 72, von MAX REGER. Leipzig: Lauterbach & Kuhn.—London: Augener & Co.

WE have often called attention to the music of this talented composer, and we have frequently found that his zeal outran discretion; he seemed purposely to avoid the simple, so that the art was not duly concealed. The *Choral Preludes* are after the style of those composed by Bach, and here, of course, contrapuntal learning finds fitting place. No. 6, "Ein feste Burg," is bold and stately, and No. 15, "Jauchz, Erd', und Himmel, jubel!" is brilliant, and has an accompaniment which well depicts joy. Then there are some numbers of quiet, pathetic character, such as No. 19, "Jesu Leiden, Pein und Tod," and No. 33, "O, Welt, ich muss dich lassen." All fifty-two are of moderate length, and, despite the form, there is nothing dry or extravagant in them; they are as masterly as they are interesting. Among the *Ten Pieces* there are a clever, spirited *Preludium*, a *Fugue*, with a characteristic theme treated with all ingenuity and at the same time freshness; a quaint *Basso ostinato*, in which there are some striking harmonies; a brilliant *Toccata*; and, as last number, a fine fugue on a theme of Bach-like character. Of the *Sonata* we must speak briefly. The composer was in one of his most extravagant moods when he wrote it, and it would take ordinary folk some time to master the letter before they could thoroughly realize the spirit. The work is the outcome of much intellect, but, so far as we can make out, of little emotion. The extravagancies, especially in the matter of harmony, are, it must be borne in mind, those of an exceedingly clever musician, and if the music of this sonata does not appeal to anyone, he ought, at any rate, to find a study of it both profitable and interesting.

*Romance* pour Violon, avec accompagnement du Piano, par A. D'AMBROSIO, Op. 27. (Edition No. 7317; price, net, 1s. 6d.) London: Augener & Co.

THE principal theme of this engaging piece consists of a long-drawn phrase lacking neither breadth nor charm; and it passes smoothly through various keys, pausing on the dominant of the orthodox key for the entry of a second and flowing melody. The accompaniment of the first theme on its return is fuller. The very reposeful coda is impressive.

*Morceaux Caractéristiques* pour Violon, avec accompagnement du Piano, par G. DE-ANGELIS, Op. 12, Nos. 1 to 3. London: Augener & Co.

*Enfin Seuls* is the title of the first, and it consists of an expressive *Adagio*. The principal theme has both breadth and tenderness. After a close in the tonic, the *tempo* remains the same, but the syncopated quaver accompaniment imparts a certain movement to the music, not to speak of certain impassioned moments; there is also modulation. The piece concludes with soft chords, and a last reminiscence of the opening theme. No. 2 is a *Romanza*, of smooth, melodious character; No. 3, *Serenata*, is light and dainty. These three pieces are all attractive and not difficult. They belong to the order of *salon* music of thoroughly refined kind.

*Gavotte and Musette* for Violin and Pianoforte, by G. SAINT-GEORGE, Op. 57. London: Augener & Co.

THE theme of the *Gavotte* is light, and has in it something of antique grace; it trips along yet with a certain staid merriment, recalling dancing of the eighteenth rather than the nineteenth century. The *Musette* is particularly quaint and delicate. Violinists will find the music easy and agreeable, and pianists that their interests have not been neglected.

*Romance* for Violin and Pianoforte, by HORACE BARTON. London: Augener & Co.

SOME melodies are made, others seem to come to composers as a sudden inspiration. Here the opening theme is of the latter kind. It flows along with dignified ease, and the one given out by the pianoforte is engaging; both are afterwards attractively worked together. The coda is impressive. From the opening phrase of the principal theme is evolved an impassioned phrase, and then the violin moves down in slow, stately notes, while the pianoforte ends with a soft, broadened-out version of the phrase just mentioned.

*Souvenance* (Serenade) for Violin, with Pianoforte Accompaniment, by HAYDN WOOD. (Edition No. 11780; price, net, 1s.) London: Augener & Co.

THE opening of this piece would puzzle anyone who had not studied harmony; such a one might, indeed, be inclined to set down the *f* at the beginning as a mistake. But the root progression from supertonic to dominant underlying the chords is one of the most usual, and the effect of the dwelling on the first chord and of the avoided resolution of the dominant chord is quite fascinating. The music, in spite of harmonies which show skill and thought, is delightfully fresh; it has something of folk-lied character. Hence the art adds piquancy and charm; it is a means, not an end.

Hugo Wolf's "*Lieder aus der Jugendzeit*," Nos. 1 to 12 (in one volume; price, net, 3s. 3d.); No. 13 "Ich bin wie andre Mädchen nicht" (price, net, 8d.). Leipzig: Lauterbach & Kuhn.—London: Augener & Co.

AFTER Schubert with his hundreds of *Lieder*, Schumann, Franz, Jensen, Brahms, and Grieg, it seems as if the field of song were well-nigh exhausted. But to the list of names others might be added of quite modern composers who have distinguished themselves in this branch, and among them that of Hugo Wolf is prominent. Like Schumann, the closing years of his life were darkened by the direst calamity which can befall a man; and, like Schumann, he died in the prime of manhood. From the few before us of the many songs which he wrote, there are undoubted signs of genius. Of all his predecessors, Schubert is the one to whom he seems most akin. He had the gift of melody, and his pianoforte accompaniments show the same picturesqueness and variety. It will be impossible to review all the thirteen in detail; we must rest content to refer to some of the most striking characteristics of the music. At times, as in No. 2 (*Wanderlied*), or still more in the detached song, "Ich bin wie andre Mädchen nicht," there is a fresh folk-like melody, and a

light accompaniment; the latter, indeed, is after the manner of Schubert's "Haiden-Röseln." But, like Schubert, Wolf is fond of poems which enable him to write accompaniments reflecting dark sadness of mind, thoughts of death, or Nature in angry mood. No. 4, "Die Nacht ist finster," is such an one; the dramatic opening, with its sombre harmonies and weird rhythm, almost seems to have orchestral colour; then, again comes, striking contrast—a quiet, plaintive melody, with delicate accompaniment, as the desolate man of whom the poet sings sees through storm and darkness the image of his dead bride. One is tempted to describe many beauties in the songs, but space forbids. It must suffice for the present to say that, as with Schubert so with Wolf, there are inequalities. They both wrote much, and at times inspiration was not at white heat, but that is natural. Vocalists will find in Wolf's *Lieder* a storehouse of beautiful, expressive, and at times grand music.

*Maiden, My Maiden* (Mädel, mein Mädel); *Merry Counsel* (Lustiger Rath), Op. 44, Nos. 1 and 2; and *The Resurrection* (Auferstehung), Op. 45. (Edition No. 4951; price, net, 2s.) Songs by THEODOR H. H. VERHEY. London: Augener & Co.

THE poems of the first two are by K. Siebel and Robert Reinick respectively, and the English versions are by Edward Oxenford. In the former the maiden is warned that her beautiful brown eyes "lead straight to the love that is hid in your heart," and the light-hearted, refined melody is in accordance with the subject of the poem. The second poem tells of merry, yet exceedingly wise, counsel. The poet envies the bird which always sings beautifully and with perfect ease, whereas he only accomplishes little and with effort. The bird replies: "Fretting, you foolish wight, song puts at once to flight." The music is bright and dainty, and in the symphony at the end the bird seems to illustrate its precept by example.—The third song, "The Resurrection" (words by Klopstock, English version by Edward Oxenford), opens with a stately phrase in keeping with the solemn theme, and after declaration has been made by the singer of resurrection both of body and soul, a repeated "Hallelujah" is heard, followed by a stirring phrase in the accompaniment, and of these effective use is afterwards made. The middle section presents a long, drawn-out theme at times calm and at others jubilant; the principal section is in a flat and in common time, but this one in a flat and in triple time. The ending of the song is broad and dignified, the impressive final "Hallelujah" cadence strengthening, as it were, the already strong belief that "thou wilt rise, my dust, thy brief rest o'er."

*Omaha Love Song*, words translated from the original Omaha by EDNA DEAN PROCTOR, music by HAROLD MOORE. London: Augener & Co.

A LOVE poem treating of evening stars, softly blowing west winds, murmuring pine-trees, and gently flowing waters, must of necessity be of great expressive character. There are, however, contrasts, such as the impassioned moment at mention of the breaking dawn and the sky lit up by rosy beams. The melody is smooth and pleasing, to which an effective accompaniment with tasteful harmonies adds charm.

*Jacobite Song*, words by P. SHAW JEFFREY, music by HAROLD MOORE. London: Augener & Co.

THE bold toast of the Cavaliers expressing a desire that there may be "a turn of the wheel to the losing side; and death to all Puritans far and wide," demands music of bold character and direct in its appeal, and such we find in the simple diatonic melody and the resolute accompaniment. The opening symphony has a kind of "Rule Britannia" flavour which, without any actual reminiscence, is felt throughout the song.

*The Lament and Dream Days*, words by CYRIL FOX, music by STEFAN ESPOFF. London: Augener & Co.

THE first is a plaintive song, and the mood is appropriate, inasmuch as the words tell of a maiden who, in sweet Maytime, sorrows for her absent Donald. The music is simple, but refined; it is written in grateful style for contralto voice. The second is a love ballad, melodious, expressive, and duly impassioned when, after a whispered word, the favoured one declares boundless joy at his passion being reciprocated.

*Edizione Marcello Capra*. Nos. 483, 484, 788, 789, 795, 796, 800, 807, and 812. Torino: Marcello Capra.

No. 483 is a mass, "Emicat Meridies," Op. 39, by P. Magri. The music is written for two equal voices, with organ accompaniment. The various sections are short, and the vocal writing is of devotional character; in the organ part there is figuration somewhat after the manner of Bach. In No. 484 we have a "Missa pro Defunctis" by the same composer for soprano and bass, with organ. It is intended for practical use, and the solemn words are treated with breadth and sobriety; and, especially considering the limited extent of the sections, with skill. Nos. 788 and 789 are the choral responses *ad cantum Passionis*, D.N.J.C., for two equal voices in *Dominica Palmorum*, by Raph. Casimiri, Op. 9, Nos. 1 and 2. These responses to the Gregorian chant are dignified; in some of the numbers there is canonic imitation, yet no unseemly scientific display. No. 795, *La Santa Messa*, by C. Grassi, Op. 10, consists of a cheerful fuguetta a 3 by way of *entrata*, an *andante* for the offertorium, expressive, though somewhat overset with chromatic notes; the three remaining movements betray the same tendency. No. 796, a *Tantum ergo* for mixed voices, with organ, by Giuseppe Mercanti, Op. 4, is quiet and expressive. No. 800, a *Messa* "Regina Angelorum," by F. Capocci, like the preceding numbers, is written simply, and yet with skill kept under due restraint. No. 807, a motet, "Tu es Petrus," for male voices, by F. G. Breitenbach, is presented in smooth, stately style. No. 812, a *Requiem* for solo voice, with organ, by Sac. E. Bottigliero, is devotional, and though the means be modest, impressive.

## IN THE CONCERT ROOM.

APART from the culminating excitement of the Elgar Festival, the past month has been singularly rich in interesting concerts. The Philharmonic Society opened its ninety-second season on March 2nd in the most brilliant style, the Queen and the Prince of Wales honouring the concert with their presence. The programme was not particularly interesting, the only novelty being a somewhat lugubrious prelude to "Manfred" by Mr. Von Ahn-Carse, a promising ex-student of the Royal Academy of Music. The work has some good ideas, and is cleverly scored, and altogether gives good hope for the composer's future. The honours of the evening fell to Miss Marie Hall, who played Mendelssohn's violin concerto with delightful freshness and fluency of execution. Miss Dorothy Maggs was somewhat overweighted by Tchaikowsky's piano concerto, but Miss Elizabeth Parkina earned golden opinions by her expressive singing of a pretty *scena* from Charpentier's "Louise," a work which fully deserves a hearing at Covent Garden. Dr. Cowen conducted a good performance of Schumann's a flat Symphony. The Queen, who has been an assiduous concert-goer of late, also favoured the Richter concert on February 16th, where she heard excellent performances of Schubert's too-rarely-played symphony in c, Beethoven's second Leonora overture, and a Wagnerian selection. At this concert Herr Artur Schnabel, a new pianist, made his London *début*, and earned much applause for a scholarly performance of Brahms's second concerto. The good impression which he made was subsequently confirmed at a recital on February 20th. Herr Schnabel is not a pianist of the "fireworks" school, but his method is sound, and he has considerable command of expression. His playing of



Schubert's sonata in A was very fresh and spirited, and nothing could have been neater or more elegant than his rendering of a couple of Beethoven's lighter sonatas. The programme of the last Richter concert on March 1st was particularly interesting. It included Mozart's fine symphony in E flat, which might have been played with more lightness and vivacity, and Liszt's symphonic poem, "Mazeppa," a work which, twenty years ago, was considered the climax of audacity, but now sounds tame and conventional after the enharmonic orgies of modern orchestral writers. Miss Otie Chew, a young violinist of some capacity, played Bach's concerto in E with fair success. Her tone is good, but her style lacks breadth and distinction. She did better at a recital on March 9th, at which she gave a good account of Mendelssohn's concerto, a sonata by Handel, and other pieces. The Queen's Hall symphony concert of February 27th gave us a lesson in the development of orchestral writing. Mr. Wood began with a delightfully crisp little symphony of Haydn's, passing to Mozart's piano concerto in A, the solo part in which was exquisitely played by M. Raoul Pugno, and Brahms's variations on the St. Antony chorale, and ending with a brilliant performance of Strauss's glowing "Don Juan." At the concert on March 12th, Liszt's "Dante" symphony, a work rarely heard by the present generation, was revived. Its interest now is mainly historical. Liszt's value as an orchestral composer is that of a pioneer. He paved the way for Strauss and the modern school, and in this respect his work is entitled to respect, but his sheer musical faculty was but small, and the "Dante" Symphony is too poor in invention to rank very high as a work of art, though the attempt to give musical expression to feelings and emotions, as contrasted with the frankly pictorial style of Berlioz, makes it an interesting monument in the history of orchestral development. At this concert M. Henri Marteau, a Swiss violinist, reappeared, after an absence of several years, and gave a performance of Beethoven's concerto, which was admirable technically, but lacked breadth of style and dignity of phrasing. A couple of pretty part-songs by Dr. Elgar, performed for the first time with orchestral accompaniment, were sung by Mr. Smallwood Metcalfe's choir of ladies, which also sang the concluding chorus in Liszt's symphony.

On February 17th the Royal Choral Society gave the first London performance of Mr. Coleridge-Taylor's oratorio, "The Atonement," which was produced at the Hereford Festival last year. The work has been revised and much improved, and its picturesque scoring and often beautiful vocal melody won it considerable applause, but, clever, as much of it is, it is impossible not to feel that the composer has here strayed somewhat beyond the limits within which his talent can command success. The performance was admirable under the composer's alert and spirited direction, the principal solos being capably sung by Mme. Sobrino, Messrs. William Green and Andrew Black. On March 10th a performance of "Israel in Egypt" was given, conducted by Sir Frederick Bridge, which left a good deal to be desired, not only as regards tone and spirit, but even in mere accuracy. Rarely have we heard the "Hailstone" chorus given so tamely, and in many other choruses there were signs of slovenliness and of insufficient rehearsal. The best performance of the evening was the fine rendering by Mr. Andrew Black and Mr. Harry Dearth of "The Lord is a Man of War." The other solos were sung by Mme. Sobrino and Mr. Charles Saunders.

The Broadwood concerts have been very good of late. The visit of the Bohemian Quartet made the concerts of February 25th and March 3rd particularly interesting. At the former Tchaikowsky's curiously emotional, not to say hysterical, quartet in E flat minor was given, and at the latter Smetana's wonderful quartet bearing the title "Aus meinem Leben," and Dvorák's quintet in E flat, in which the Bohemian players were assisted by Herr Benedictus. In all of these works the splendid qualities of the Bohemian Quartet were triumphantly displayed. In passionate intensity of expression they have no living rivals, and their marvellous unanimity is attained without any sacrifice of freedom and

individuality. The Smetana quartet in particular they may be said to have made their own; no other players have mastered the secret of its heartrending pathos with such complete sympathy and understanding. Dvorák's quintet had rarely, if ever, been played in London before. It is a production of the composer's American period, and has many suggestions of negro influence. It can hardly be called great music, but is very delightful in its unaffected gaiety and frank tunefulness. At the concert on February 25th Herr von Dohnányi joined the Bohemians in a good performance of Brahms's piano quintet, and played his own not very inspired Passacaglia as a solo. On March 3rd Mr. James McInnes's refined singing gave agreeable variety to the programme. On March 10th the Moscow Trio appeared and delighted the Broadwood audience with highly finished performances of Mozart's trio in E, Schubert's in B flat, and Tchaikowsky's in A minor. Their playing recalls that of the Bohemian Quartet in its perfect balance and in its command of every shade of expression, and the concert was exceedingly enjoyable from beginning to end.

The audiences at the Popular Concerts have been depressingly small, and, to tell the truth, the programmes have not boasted any special attraction. On February 20th and 22nd M. Casadesus played the viola d'amore very charmingly, and joined M. Edouard Nanny in sonatas for that instrument and the double-bass. On March 7th a piano quintet by Mr. Norman O'Neill was played, which is musically and tuneful in character, but did not make a deep impression, nor did a new quartet by Herr Weingartner, produced on March 14th, tend to raise the general opinion of his powers as a composer. For the rest, the programmes have included a good deal of familiar music, well played as a rule, but not calling for detailed notice. Among the concerts given by individual performers, those given by Herr Kreiser and M. Rivarde deserve special mention. Both followed the now familiar plan of playing three concertos, and both covered themselves with glory. Herr Kreiser's performance of Brahms's violin concerto on February 23rd was exceedingly fine, and on February 18th M. Rivarde was excellent in Max Bruch's concerto No. 2, in D minor, and in Beethoven's violin concerto. Among the other violinists of the month were M. Georges Enesco, a promising *débütant*, Mr. John Dunn, and Miss Irene Pensio. Interesting combined recitals were given by Herr Zwintscher and Herr von Zur Mühlen on February 23rd, and by Miss Fanny Davies and Mr. Ffrangcon Davies on March 10th. At the latter Miss Davies played a set of pretty harpichord pieces by eighteenth-century Netherlands composers, and her partner revived a fine Italian cantata by Bach. Mention should be made of a valuable series of historical pianoforte recitals given by Miss Adela Verne at the Salle Erard, which began on February 24th.

RUBATO.

## Musical Notes.

### HOME.

**London.**—The Centenary of the Bible Society was not without a distinct musical interest. "Blessed be the God and Father of our Lord Jesus Christ" (Wesley) was the anthem at the mid-day service at St. Paul's Cathedral on Bible Sunday. Throughout America and the Protestant churches of Europe appropriate services were held; while in Sweden the music for a special Liturgy was composed expressly for the occasion by John Morén.—June 1st is the date provisionally fixed by the Council of the Royal College of Organists for the opening of the new college at Kensington Gore. The large three-manual organ intended for the building is in course of construction.—The incidental music for "The Coming Race," which will be produced at St. George's Hall, has been entrusted to Mr. Edward Kent, son of the late Mr. Charles Kent.

The opera season at Covent Garden commences on May 2,

and the Moody-Manners season of National English Opera at Drury Lane on May 21.—A grand concert will be held at the Crystal Palace on June 11th to commemorate the fiftieth anniversary of its opening. Miss Agnes Nicholls, Mr. Ben Davies, and other distinguished vocalists will take part in it; also the London contingent of the Handel Choir and Orchestra.—An excellent portrait of Dr. Ebenezer Prout, painted by Mr. E. Bent Walker, is to be presented to the National Portrait Gallery.

Operatic performances were given last month by the students of the Royal Academy of Music, under the direction of Mr. Edgardo Lévi, of A. Cipollini's "Il piccolo Haydn," and part of Act 3 of "Der Freischütz"; and by those of the Guildhall School of Music of Auber's "Le Domino Noir," under the direction of M. Georges Jacobi.—The R.A.M. Gold-berg Prize (singing) has been awarded to Lindsey Squire (Examiners: Messrs. Iver McKay, Hirwen Jones, and Frederick Bevan, Chairman); the Evill Prize (singing) to Ben Calvert (Examiners: Messrs. Iver McKay, Hirwen Jones, and Frederick Bevan, Chairman); the Ross Scholarship (singing): residue of this scholarship to Philip Simmons (Examiners: Messrs. Iver McKay, Hirwen Jones, and Frederick Bevan, Chairman); and the Sterndale Bennett Prize (pianoforte) to Julia H. Higgins (Examiners: Messrs. Gustav Ernest, Fountain Meen, and Carl Weber, Chairman).

**Oxford.**—The University of Oxford has conferred the degree of M.A. on Mr. J. W. Taphouse.

**Whitechurch.**—An organ recital was given by Mr. E. Cutler at St. Lawrence, on March 23rd, the programme of which included pieces by Handel, Wagner, etc., and Mr. Cutler's own minuet in B flat and postlude in G.

**Edinburgh.**—Musical Education Society. On February 24th Mrs. Albert B. Bach gave a most interesting and clever lecture on Anton Bruckner's life and works. This comparatively little known and less appreciated Austrian composer received enthusiastic treatment from the lecturer. With the assistance of Miss Mabel Barrons, A.R.C.M., pianist, and Mr. Bach, vocalist, Mrs. Bach gave extracts from Bruckner's nine symphonies and other works.

#### FOREIGN.

**Berlin.**—Last month an interesting "Schiller" concert was given at the Hochschule under the direction of Professor Joachim. The programme included Schumann's overture to "The Bride of Messina," Brahms's "Nänie," Schubert's "Gruppe aus dem Tartarus," and Beethoven's Choral Symphony.—A newly established choral society, the members of which belong to the working-class, desires to found a music library; at present, however, funds are low. Publishers and all friends of the art are requested to encourage so deserving an institution by sending choral music to the secretary, Th. Mond, Berlin N. 31, Hussitenstrasse 42.—Marschner's "Templer und Jüdin," produced at Leipzig in 1829, and first performed in this city in the same year, has recently been revived, after lying on the shelves for nearly a quarter of a century.

**Bayreuth.**—The *Bayreuther Blätter* gives the following statistics: During the year 1903 there were 1,406 Wagner performances at German theatres throughout Europe, against 1,339 in the previous year. Of "Lohengrin," there were 279; and of "Rienzi," 23; "Tannhäuser," "The Dutchman," "Meistersinger," "Walküre," "Siegfried," "Götterdämmerung," "Rheingold," and "Tristan" coming between these extremes in the following order: 273, 181, 172, 138, 114, 92, 74, and 60. The city in which the largest number of Wagner performances was given was Berlin, 68; the smallest, Wiesbaden, 31. The respective sizes of the two cities must, however, be taken into account.

**Cassel.**—A new opera, "Annemarie," by Gustav Kulenkampf, has been successfully produced here. The composer has written in the old style with detached numbers. The music is described as melodious, and the scoring is highly praised.

**Cologne.**—The monument over the grave of Dr. Franz

Willner, late municipal musical director, and head of the Conservatorium, will be unveiled on May 22nd—i.e. during the Lower Rhenish Festival.

**Dresden.**—A concert was announced for March 15th at the Vereinshaus under the direction of Paul Lehmann-Osten, the programme of which was to be devoted entirely to the works of the Hamburg composer, Ferdinand Thieriot, who studied under E. Marxsen and Rheinberger, and after acting as musical director and teacher in various cities, finally settled at Hamburg. The programme included a concerto in F for two pianofortes and orchestra, Op. 77, a third symphony in C, and "Am Traunsee," for baritone solo, female chorus, and orchestra.—On the 22nd of the current month the Tonkünstlerverein will celebrate its jubilee.

**Gera.**—A novelty has been given here by the Musical Society, viz. a symphonic work by its conductor, Court Capellmeister Kleemann. It is a programme-suite in six sections, inspired by Hauptmann's "Sunken Bell." The movements bear the following titles:—"Rautendelein," "The Nickelman," "Master Henry," "The Woodsprite and the Bell," "The Children with the Pitcher filled with Tears," and "Master Henry's Fight and Death."—"Rautendelein" and "Henry" have representative themes, which run through the whole work. The music, of modern character, is praised, also the refined scoring.

**Göttingen.**—A Hugo-Wolf-Abend was given here. The vocalists were Frä. Ottilie Hey, soprano from Berlin, and Dr. Hugo Faist, baritone from Stuttgart, Frä. Sonja Grosswald (Göttingen) and C. Friedberg from Frankfurt officiating at the pianoforte. At the opening Dr. Michael Haberlandt, from Vienna, read a paper on the composer and his music.

**Leipzig.**—Julius Blüthner, counsellor of commerce and founder of the great firm which bears his name, celebrated the eightieth anniversary of his birth on the eleventh ult.—Enrico Bossi's "Paradise Lost" has been performed at the Gewandhaus, under the direction of Nikisch; the composer, who was present, met with a cordial reception.—Liszt's "Dante" symphony was given at the sixteenth Gewandhaus concert.—A new opera by Heinrich Zöllner, entitled "Der Schützenkönig," is to be produced here early next season.—The excellent pianists, Max Pauer, Vienna da Motta, and Leonard Borwick, have given successful recitals here.—An historical recital by Richard Buchmayer proved instructive and interesting. His programme included some of the pieces by Weckmann which he has recently discovered, and others by Reinken, Ritter, Fischer, Böhm, and Telemann.—At his last organ recital Karl Straube devoted his programme exclusively to the works of Max Reger. It included the symphonic fantasia and fugue, Op. 57, a fantasia on "Ein feste Burg," a sonata in F sharp minor, and some choral preludes.

**Vienna.**—A marble tablet has been affixed to the house in which Johann Strauss, the Waltz King, died (Kumpfgasse 11), September 25th, 1849.—At the first "Gesellschaftsconcert" Hugo Wolf's cantata "Christnacht" was performed. Of this youthful work, originally produced at Mannheim, the "Chorus of Faithful" and the charming concluding chorus of "Shepherds and Faithful" were specially appreciated. The programme included the same composer's ballad, "Der Feuerreiter" and his "Elfenlied." These works were given under the able and sympathetic direction of Dr. Ferdinand Löwe.

**Prague.**—The distinguished pianist, Teresa Carreño, and her talented daughter, Teresita Tagliapietra, recently gave a successful recital at the Rudolphum, the performance of the Sinding variations for two pianofortes exciting special enthusiasm.—At the fourth Philharmonic concert in the New German Theatre, Gustav Mahler conducted his third symphony.—A Czech festival will be held here April 3-5. The programmes include A. Dvořák's "Saint Ludmila," the oratorio produced at Leeds in 1886, his symphony "From the New World," and his violin concerto; Smetana's symphonic poems "Výhled" and "Blaník," and quartet in E minor ("Aus meinem Leben"); Fibich's symphony in E $\flat$ , Op. 38,

and Bendl's quartet in F, etc. The festival is under the patronage of Georges de Lobkovicz, marshal of the kingdom of Bohemia.

**Winterthur.**—Three festival concerts were given here on the 13th and 14th of March, under the direction of Dr. Ernest Radecke, to celebrate the 275th anniversary of the Musik-kollegium. On the morning of the first day performances of quartets by Mozart, Beethoven, and Schubert were given by the Heermann Quartet, while in the afternoon in the church a Bach cantata, the first part of Haydn's "Creation," and the choral symphony were performed. The programme of the concert on the second day was devoted to music by Wagner, Strauss, Wolf, Chopin, and Liszt.

**St. Petersburg.**—The committee of the St. Petersburg Musical Society has this winter organized a series of free Sunday *matinées* for the benefit of the poorer students at the University. In England, to be studying at one or other of our universities naturally suggests a certain social position and means. In Russia this is not the case. The universities there are non-resident and open to very poor aspirants. For such as these it must be no small boon to have an opportunity of listening to the best music free of charge, and the St. Petersburg students are evincing great appreciation of the chance afforded them. These free concerts were begun in February, and seem likely to prove eminently successful. The leading members of the Society, comprising some of the first musicians in St. Petersburg, are giving their services. Although the programmes are designed to be international in scope, the only Western name which figured in the first was that of Schumann. The remaining items were taken from the works of Glinka, Moussorgski, Rubinstein, Tchaikowski, and Rimski-Korsakov. The music was interspersed by readings in prose and verse from Kruirov, Gogol, and Lermontov, three of Russia's most characteristic authors.—The first Russian Symphony concert of this season at St. Petersburg was dedicated to the memory of the late Mr. M. P. Belaïev, the famous Russian music publisher, who founded these concerts in 1885 for the performance of Russian music solely. Rimski-Korsakov conducted, and the concert opened with his solemn prelude for orchestra, "At the Grave," composed at the time of Belaïev's death. This work was followed by the epilogue from Glinka's "Yizn za Tsaria"; "At rest in the damp earth, an honour to his native soil." Other appropriate items performed were Glazounov's Symphony No. 1 (the work which gave Belaïev his first impetus both as publisher and concert organizer), and Borodin's "Bogatyr" symphony, especially admired by the publisher as being wonderfully typical of Russian primeval strength and might. The concert closed with Rimski-Korsakov's "Resurrection" overture, dedicated to the memories of Borodin and Moussorgski. A copy of Repin's fine portrait of Belaïev was placed in front of the platform. Russian musicians call him their "Mecenas." Belaïev was a man of wealth. It was not until the year 1880 that he first discovered the fine school of national composers then active in Rimski-Korsakov, Moussorgski, Borodin, and others, including the young Glazounov. From that day Belaïev devoted all his energies and his fortune to helping on the cause of Russian music. Besides the various concert societies which he organized, he is estimated to have published over 2,000 Russian compositions, including the scores of numerous operas and symphonic works.—A. E. K.

**Moscow.**—Robert Kajanus, director of the Helsinki Philharmonic Society, in the absence of Safonoff, conducted the eighth symphony concert. The programme included two legends of his, "The Swan of Tuonela" and "Lemminkäinen's Return Home"; the former was repeated.

**Warsaw.**—A "Humperdinck" concert was given on February 23rd at the Philharmonic under the direction of the composer himself. The programme included the preludes and incidental music to "Die Königskinder" and "Dornröschen," also the "Moorish Rhapsody." Four days later Humperdinck conducted a performance of "Hänsel und Gretel" at the Opera House.

**Lyons.**—The first complete performance of the "Ring" in France will, it is announced, be given in this city during the present month. The first complete performance of the work in French took place recently at the Brussels "Monnaie."

**Turin.**—Symphonic concerts are to be given here under the direction of Richter, Colonne, Martucci, and Safonoff.—It is said that Puccini's "Madame Butterfly" in revised form will be given here towards the end of the present month.

**New York.**—Richard Strauss received a warm welcome at his first concert. He conducted his "Zarathustra" and "Heldenleben," and Mr. David Bispham sang some Strauss lieder.—The last performance of "Parsifal" took place on February 25th.

#### OBITUARY.

ERNST ADLER (L'Opéra concertant et Soirées du mandoliniste), through a railway accident.—CHARLES DURAND, baritone and manager, for many years sang with the Pyne and Harrison Company; aged 77.—CHARLES GRISART, composer of operettas, at Compiègne; aged 66.—HENRY HAIGH, member of the late Pyne and Harrison Company, at Rhyl.—GUSTAV ADOLF HEINZE, well-known composer, conductor, teacher, died at Muiderberg, near Amsterdam; aged 84.—LOUIS LEBECK, excellent cellist and professor, at Berlin, March 8; aged 60.—GABRIEL MUZICEK, director of Jassy Conservatorium; aged 57.—LUIGI PIROLA, cellist, at Chiavenna; aged 40.—ELEONORA PETRELLI, vocalist, at Chicago; aged 87.—CHARLES POISOT, composer and writer, at Dijon; aged 82.—LOUISA PYNE (Madame Bodda), well-known opera singer, partner in the famous Pyne and Harrison Opera Company; aged 76.—FREDERICK ROSE, one of the directors of the Broadwood firm; aged 76.—THEODOR SACHSENHAUSEN, composer of operas and popular songs, at Munich; aged 40.—ADOLF SONDEGG, baritone at the Freiburg i. B. theatre.—EDMONT VERGNET, distinguished French tenor singer, born at Montpellier, 1850, died at Nice.—GIUSEPPE ZONGHI, maestro di cappella at Tolentino Cathedral; aged 84.

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